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## Discourse Modes and Bases

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## 5. Plusquamperfectum

Base	Time of narration	Reference time
Discourse Mode	<i>Report</i>	<i>Transposed Report</i>
	<i>Registering</i>	<i>Directing</i>
	<i>Narrative</i>	<i>Transposed Narrative</i>
	<i>Description</i>	<i>Transposed Description</i>

This chapter concerns the use of the pluperfect tense in the *Aeneid*. It discusses the semantic value of the pluperfect tense (anteriority to a past orientation moment) and its occurrence in several discourse modes. The discourse modes in which the pluperfect tense occurs are the *directing* and

*narrative mode* and, to a lesser extent, the *report* and the *description mode*.

A rather large group of pluperfect tense forms is not easily categorized. These pluperfect tense forms refer to states of affairs that took place in a remote past of reference time, on account of which it cannot be decided whether they take a base in the time of narration or in the reference time. In §5.4, I explain that these pluperfect tense forms provide *narrated information*.

The total number of indicative pluperfect tense forms in the *Aeneid* is 201, 21 of which occur in direct speech. The remaining 180 pluperfect tense forms are the subject of this chapter. The use of the pluperfect subjunctive – 18 occurrences outside direct and indirect speech – is discussed in §5.8.

### 5.1 Semantic Value of the Pluperfect Tense

A state of affairs in the pluperfect is anterior to an orientation moment in the past of the base<sup>174</sup>, and as such involves three different points in time: the *base*, an *orientation moment in the past* of the base and a *moment of occurrence*, which is positioned before that moment. The semantic value of the pluperfect is illustrated by *monstrarat* in the example below. The Phoenicians once dug up a token (*effodere*), and before this digging Juno showed them a sign (*monstrarat*): if the Phoenicians founded a city where they would find a horse's head they would be famous in war and rich in substance. The base is the time of narration, the orientation moment is provided by the perfect tense form *effodere*, and the moment of occurrence of *monstrarat* lies before *effodere*.

Example (1), 1.441 – 445

Lucus in urbe fuit media, laetissimus umbra,  
quo primum iactati undis et turbine Poeni  
*effodere* loco signum, quod regia Iuno  
*monstrarat*, caput acris equi; sic nam fore bello  
egregiam et facilem uictu per saecula gentem.

Amid the city was a grove, luxuriant in shade, the spot  
where first the Phoenicians, tossed by waves and  
whirlwind, dug up the token which queenly Juno had  
pointed out, a head of the spirited horse; for thus was  
the race to be famous in war and rich in substance  
through the ages.

The particular sequence in (1) is presented in the report mode, but the value of the pluperfect tense is the same in all discourse modes: anteriority to a moment in the past of the base. The base may either be the time of narration or reference time.

### 5.2 Report Mode

Base	Time of narration	Reference time
Discourse Mode	<i>Report</i>	<i>Transposed Report</i>
	<i>Registering</i>	<i>Directing</i>
	<i>Narrative</i>	<i>Transposed Narrative</i>
	<i>Description</i>	<i>Transposed Description</i>

In the report mode, states of affairs are presented in their direct relation with the moment of narration. The pluperfect indicative occurs only five times in report, which can be explained on account of the character of both tense and discourse mode: the pluperfect tense indicates the

<sup>174</sup> Pinkster (1999:233); Kühner-Stegman (1912:II.1,138); Leumann-Hofmann-Szantyr (165:328)

relation between two moments, and hence two states of affairs, in the past, whereas the report mode is concerned with states of affairs that are presented in relation to the time of narration. In report, the pluperfect tense is only used when the past orientation moment is presented in a direct relation to the time of narration. This was already illustrated in example (1) in which the perfect tense form *effodere* is presented in relation to the time of narration (see also §4.4).

One reported indicative pluperfect tense form deserves closer attention, since it occurs in a sequence with pluperfect and imperfect subjunctives. These subjunctive verb forms express the lamentations of Aeneas about his past (pluperfect subjunctive) and his present (imperfect subjunctive). Aeneas interrupts his story for these lamentations when he has reached the point in his story at which Laocoon could have saved Troy, if only he had persisted in cutting the horse open.

Example (2), 2.54 – 56

et, si fata deum, si mens non laeua fuisset,  
*impulerat* ferro Argolicas foedare latebras,  
Troiaque nunc staret, Priamique arx alta maneres.

And had the gods' decrees, had our mind not been  
perverse, he would have driven us to violate with steel  
the Argive den, and Troy would now be standing, and  
you, lofty citadel of Priam, would still abide!

The pluperfect tense is used to express that the state of affairs *impulerat* would have been anterior to the imperfect subjunctives *staret* and *maneres*. The use of the indicative form *impulerat* is used as an alternative for the pluperfect subjunctive in its counterfactual use (Kühner-Stegmann 1912:II.2,401). The indicative is here used by the narrator (Aeneas) to show how certain he is that Laocoon would have preceded to reveal the Greek's guile if only the fate of Troy would have allowed it (Austin 1964).<sup>175</sup>

### 5.3 Narrative Mode

Base	Time of narration	Reference time
Discourse Mode	<i>Report</i>	<i>Transposed Report</i>
	<i>Registering</i>	<i>Directing</i>
	<i>Narrative</i>	<i>Transposed Narrative</i>
	<i>Description</i>	<i>Transposed Description</i>

The pluperfect tense is often found in discourse modes in which states of affairs are presented in relation to each other, such as the narrative mode. In this mode, the narrator tells what took place in the reference times of his story, and these reference times are in the past of his base. In the

following I will argue that the pluperfect tense is used in the narrative mode to express stationary states of affairs (not advancing reference time), and to express frames (introducing new reference times but only with respect to other states of affairs). As such, the pluperfect tense can be seen as a background tense within the narrative mode.

In the narrative mode, it is reference time that functions as the past orientation moment for a pluperfect tense form. The state of affairs *quierant* in the example below is, for instance, anterior to the reference time that is indicated by the imperfect tense forms *erat* and *carpebant*. It is characteristic for the use of the pluperfect tense in the narrative mode that the state of affairs happened relatively shortly before reference time, as is the case with *quierant* in example (3).

Example (3), 4.521 – 523

Nox *erat* et placidum *carpebant* fessa soporem  
corpora per terras, siluaeque et saeua *quierant*  
aequora,

It was night, and over the earth weary creatures were  
tasting the peace of slumber; the woods and wild seas  
had sunk to rest, ...

<sup>175</sup> Other instances in the *Aeneid* where an indicative pluperfect or imperfect replaces its subjunctive counterpart: 4.18; 5.356; 6.361; 8.522.

The state of affairs *quierant* ‘adds’ a state of affairs to the story. This state of affairs happened before reference time and has only now become relevant. It does not advance reference time and is, therefore, a *stationary state of affairs*. This is due to the fact that the pluperfect tense form *quierant* follows (in the text) the state of affairs to which it is anterior: the reference time had already been introduced.

Usually, however, pluperfect tense forms in the narrative mode occur in the text *before* the state of affairs to which it is anterior, and as such reflect the chronological order of the events (‘iconic presentation’): the state of affairs that occurred first is also presented first. The pluperfect tense form in the example below illustrates this. The state of affairs *contulerant* precedes that of *secabat* in the text, and in the story. The combination of the pluperfect and the imperfect is used to switch between two completely different parts of the story world, the Trojan camp in Italy and Aeneas’ ships at sea. At the same time, reference time shifts from day time to night time (cf. Heinze 1915:388, Harrison 1991).<sup>176</sup>

Example (4), 10.146 – 147

Illi inter sese duri certamina belli

*contulerant*: media Aeneas freta nocte *secabat*.

Thus they had clashed in stubborn warfare’s conflict:  
and Aeneas at midnight was cleaving the seas

The pluperfect tense form *contulerant* introduces a new reference time into the story: the reference time to which *contulerant* is anterior. The pluperfect tense form introduces this new reference time for in order to locate the next state of affairs in time. That is, *contulerant* gives a time indication, a *frame*, in which *secabat* takes place, by means of which the latter state of affairs is emphasized. Thus, the pluperfect tense is a device within the narrative mode to place a state of affairs on the background.

As a matter of fact, the pluperfect tense in the narrative mode is usually used to provide a frame, as becomes clear from the table. Example (3) was an example of a stationary state of affairs; the exceptional advancing pluperfects will be discussed below (example (6)).

**Table 2: The pluperfect tense and the advancement of reference time in the narrative mode (indicative)**

Frame	24
Advancing	2
Stationary	5
Total	31

As was illustrated in example (4), a pluperfect tense form that precedes the state of affairs to which it is anterior, gives emphasis to this next state of affairs. The pluperfect tense form in the example below puts emphasis to the next state of affairs in a specific way. Here, the pluperfect is used in a sequence of two states of affairs that are quantified by means of *bis* (*twice*). This sequence represents how Daedalus tries, fails, tries again and fails again. The pluperfect describes the first event in this repeated sequence, and the perfect is used to describe the second event.

Example (5), 6.27 – 33

hic labor ille domus et inextricabilis error;  
magnum reginae sed enim miseratus amorem  
Daedalus ipse dolos tecti ambagesque resoluit,  
caeca regens filo uestigia. tu quoque magnam  
partem opere in tanto, sineret dolor, Icare, haberes.  
bis *conatus erat* casus effingere in auro,  
bis patriae *cecidere* manus.

There that house of toil, a maze inextricable; but  
Daedalus, pitying the princess’s great love, himself  
unwound the deceptive tangle of the palace, guiding  
blind feet with the thread. You, too, Icarus, would have  
had large share in such a work, did grief permit: twice  
had he essayed to fashion your fall in gold; twice sank  
the father’s hands.

<sup>176</sup> A similar example is 7.104 – 106.

The state of affairs *conatus erat* is anterior to the state of affairs *cedere*, and it is presented by means of a tense which indeed expresses this anteriority (Kühner-Stegmann 1912:I.2,152). Nevertheless, this is not at all the default way to express a quantified sequence in the *Aeneid*; a more usual way is a combination of two perfect tenses.<sup>177</sup> The states of affairs in such combinations of two perfect tenses (e.g. 3.566) are both equally important, whereas here the emphasis is given to *cedere*. The pluperfect *conatus erat* is backgrounded with respect to the most important state of affairs in this sequence: the failure of Daedalus to depict Icarus.

Another remarkable use of the pluperfect tense within the narrative mode is found in the subordinate story on the death of Misenus, in which the different reference times of this subordinate story are represented by pluperfect tense forms. Thus, the pluperfect tense forms indicate advancement of reference time. The events and situations of this story took place before reference time, and we may consider the death of Misenus as a past orientation moment to which the states of affairs expressed by the pluperfect are anterior. Therefore, the pluperfect tense forms are, also in this exceptional example, used in accordance with the semantic value of the pluperfect.

Example (6), 6.168 – 172

postquam illum uita uictor spoliauit Achilles,  
Dardanio Aeneae sese fortissimus heros  
*addiderat* socium, non inferiora secutus.  
sed tum, forte caua dum personat aequora concha,  
demens, et cantu uocat in certamina diuos,  
aemulus exceptum Triton, si credere dignum est,  
inter saxa uirum spumosa *immerserat* unda.

..., but when Achilles, victorious, stripped his chief of life, the valiant hero came into the fellowship of Dardan Aeneas, following no meaner standard. Yet on that day, while by chance he made the seas ring with his hollow shell – madman – and with his blare calls the gods to contest, jealous Triton, if the tale can win belief, caught and plunged him in the foaming waves amid the rocks.

The *postquam*- clause indicates the first reference time of this subordinate story, constituting a frame for the state of affairs *addiderat*: after Achilles had taken Hector's life and weapons, Aeneas had taken in Misenus as a *socius*. A shift in reference time is indicated by means of the adverb *tum*, and this reference time is made explicit by means of a *dum*-clause. The *dum*-clause provides the frame for the event represented by the second pluperfect tense form *immerserat* by which the revenge of Triton is indicated. Since the consequent reference times of this story are presented by pluperfect tense forms, the pluperfect tense seems to be the 'basic tense' of this subordinate story.

The pluperfect tense in the narrative mode always expresses anteriority to the reference time. It is used mainly in frames, introducing a reference time in order to locate the next state of affairs in time. This means that, within the narrative mode, the pluperfect is a background tense.

#### 5.4 Narrated Information

Narrated information is information about the story world that is presented in relation to the other states of affairs of the story. Narrated information is part of the narrative mode, but contains states of affairs that are not part of the 'story proper'. Some imperfect tense forms, for instance, give characteristics of the story world and are, therefore, intuitively not part of the story proper, as I explained in §4.2.1. This also holds for the pluperfect tense. In case of the pluperfect in narrated information, the state of affairs do not seem to be part of the actual

<sup>177</sup> A total amount of 13 quantified sequences occurs in the *Aeneid*. 5 consist of perfect tense forms (3.566ff; 4.690ff; 11.189ff; 11.676; 12.483ff); there are 4 combinations of perfect tense forms and present tense forms (8.231ff; 10.885ff; 11.629ff). In 3 cases the first tense is unclear: in all these cases, the perfect participle *conatus* (without *est* or *erat*) precedes a state of affairs in the perfect tense (2.792ff; 6.700ff; 10.685ff). There is one other occurrence of a pluperfect – perfect sequence (9.799f).

story because they happened long before reference time. The pluperfect tense form *miserat* in example (7), for instance, does not seem to belong to the actual story since Nisus was sent away long before reference time.<sup>178</sup>

Example (7), 9.176 – 178

Nisus erat portae custos, acerrimus armis,  
Hyrtacides, comitem Aeneae quem miserat Ida  
uenatrix iaculo celerem leuibusque sagittis,

Nisus was guardian of the gate, most valiant of  
warriors, son of Hyrtacus, whom Ida the huntress had  
sent in Aeneas' train, quick with javelin and light  
arrows.

The pluperfect tense indicates the temporal relation between the state of affairs *erat* and that of *miserat*, and is, therefore, used in accordance with the semantic value of the pluperfect. Apart from that, the pluperfect tense sets, together with the relative pronoun, the state of affairs apart from those states of affairs occurring on the time line of the story: it is narrated information.

The specific case of the pluperfect tense in narrated information may be described by means of the term *analepsis*. This term was introduced by Genette (e.g. 1980:48) to refer to states of affairs which take place in the distant past of the states of affairs constituting the story.<sup>179</sup> It is a claim of this study that every interpretation of a tense form can be explained from its semantic value on the one hand and the discourse mode and base on the other. In case of the pluperfect in an analepsis, the base is not necessary, however. Moreover, it seems irrelevant. Example (8) and (9) illustrate that the base used in the surrounding clauses is of no importance to the interpretation of pluperfect tense forms in analepseis.

Example (8), 11.72 – 75

tum geminas uestis auroque ostroque rigentis  
extulit Aeneas, *quas* illi laeta laborum  
ipsa suis quondam manibus Sidonia Dido  
*fecerat* et tenui telas *discreuerat* auro.

Then Aeneas brought forth two robes, stiff with gold  
and purple, which Sidonian Dido, delighting in the  
toil, had once herself with her own hands wrought for  
him, interweaving the web with threads of gold.

Example (9), 1.194 – 197

Hinc portum petit, et socios partitur in omnes.  
Vina bonus *quae* deinde cadis *onerarat* Acestes  
litore Trinacrio *dederatque* abeuntibus heros,  
diuidit, et dictis maerentia pectora mulcet : ‘....

Then he seeks the harbor and divides them [seven  
deer] among all his company. Next he shares the wine,  
which good Acestes had stowed in jars on the  
Trinacrian shore, and hero-like had given at parting;  
and, speaking thus, calms their sorrowing hearts: ‘...’

The base in the first example is the time of narration, in the second example it is reference time. This does not make any difference for our interpretation of the pluperfect tense forms, however. The pluperfect tense functions in both relative clauses to make clear that the state of affairs does not take place in this scene, but happened much earlier, in a time before this scene started.<sup>180</sup> In other words, in these cases the base is irrelevant for the interpretation of the

<sup>178</sup> In this respect pluperfect tense forms in narrated information differ from pluperfect tense forms that are part of the proper story. Pluperfect tense forms in the proper narrative mode have happened right before reference time, cf. example (3).

<sup>179</sup> Genette (1980:48) distinguishes between internal and external analepsis, i.e. references to moments that are part of the main narrative and references to moments that are not. The difference between internal and external analepsis is not important here. What matters is that the pluperfect in combination with other features places the state of affairs outside the currently narrated scene.

<sup>180</sup> One could argue that *onerarat* and *dederat* are part of transposed report, since the rest of the sequence takes reference time as a base as well. The pluperfect tense forms would then be anterior to an orientation moment before reference time, in this case the departure of the Trojans from Sicily (see §5.5). However, I have decided to consider all pluperfect tense forms that are analepseis as narrated information. Nevertheless, there are three exceptions: three pluperfect tense forms are unambiguously part of transposed report. These pluperfect tense

pluperfect tense form: whatever the base may be, the pluperfect tense functions to indicate that the state of affairs falls outside ‘the story proper’ and gives narrated information.

Narrated information is the environment in which the pluperfect tense is used most in the *Aeneid*. A number of 73 pluperfect tense forms is narrated information, out of a total number of 180 pluperfect tense forms in the *Aeneid*. It is, of course, not the pluperfect tense alone that indicates that the clause gives narrated information: narrated information can also be recognized from the content of the clause and its surrounding clauses and, usually, from a linguistic element indicating that the state of affairs does not take place on the time line. This linguistic element may vary from a relative pronoun to the particle *nam*. A full overview of these elements co-occurring with pluperfect tense forms in narrated information is given in the table below.

**Table 2: Linguistic elements occurring with pluperfect state of affairs in narrated information**

Element	Amount
(Relative) pronoun	50
Quondam	1
Nam/enim	7
Forte	3
Content	12
<b>Total</b>	<b>73</b>

Interesting cases of narrated information are found in the ekphrasis in book 8 in which Aeneas looks at the shield in reference time (8.617ff). Any state of affairs referring to the making of the shield must have taken place in the remote past of reference time. As a result, the reader will recognize that every pluperfect referring to the process of the making of the shield gives narrated information.<sup>181</sup> The actual description of what is depicted on the shield does start with a clause in the pluperfect tense referring to Vulcan forging the shield.

Example (10), 8.626 – 629

illic res Italas Romanorumque triumphos  
 haud uatum ignarus uenturique inscius aeu  
*fecerat* ignipotens, illic genus omne futurae  
 stirpis ab Ascanio pugnatum in ordine bella.

There the story of Italy and the triumphs of Rome had the Lord of Fire fashioned, not unversed in prophecy or unknowing of the age to come; there, every generation of the stock to spring from Ascanius, and the wars they fought in their sequence.

With one exception (8.666), all references to the making of the shield in this ekphrasis are expressed by pluperfect tense forms. The making of the shield plays an important role in this ekphrasis, since it is one of the ways in which the narrator solves the problem of describing the shield while its onlooker (Aeneas) does not understand what he is seeing. Instead of describing what Aeneas sees, the narrator tells what Vulcanus made, and since this making lies in the distant past of reference time he uses the pluperfect tense.

The ‘making of’ is not the only part of an ekphrasis in which the pluperfect tense is used; it may also be used at the description level, with regard to the depictions. In these cases, the pluperfect tense indicates what happened before the depicted moment (see §5.6). The murals of Dido, for instance, contain a picture of Achilles selling Hector’s body. Before this depicted moment, another state of affairs had taken place: Achilles dragged Hector’s body three times around the city of Troy. As Servius already points out, this state of affairs is not

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forms occur in combination with a present tense form that is clearly part of transposed report (*exciderant* in 1.26; *exciderat* in 6.339; *negarat* in 10.435)

<sup>181</sup> In terms of Becker (1995) this is the level of *Ars & Artifex*.

depicted on the wall, but the narrator has added it to its description by means of narrated information in the pluperfect tense (*raptauerat*) (Szantyr 1970, Fowler 1991).<sup>182</sup>

Example (11), 1.483 – 487

Ter circum Iliacos *raptauerat* Hectora muros,  
exanimumque auro corpus *uendebat* Achilles.  
Tum uero ingentem gemitum dat pectore ab imo,  
ut spolia, ut currus, utque ipsum corpus amici,  
tendentemque manus Priamum conspexit inermis.

Thrice had Achilles dragged Hector round the walls of  
Troy and was selling the lifeless body for gold. Then  
indeed from the bottom of his hearth he heaves a deep  
groan, as the spoils, as the chariot, as the very corpse  
of his friend met his gaze, and Priam outstretching  
weaponless hands.

The pluperfect tense here functions to set a state of affairs apart from the other states of affairs by positioning it in the remote past of reference time.

The narrator may also indicate such a separation by means of a perfect tense form, as I have shown in §3.5. This raises the question of the difference between a perfect tense form in such a relative clause and a pluperfect tense form.

#### 5.4.1 Pluperfect versus Perfect in Analepseis

Both the perfect and the pluperfect can be used to indicate what happened before reference time. The difference between them is the same as the difference between the report mode and narrated information. In the report mode, the perfect tense presents a state of affairs in its anterior *relation to the base*, in the narrative mode, the pluperfect tense represents the state of affairs in *relation to another state of affairs*. This means that a perfect tense form gives the reader a fact that is relevant in the base, and that a pluperfect tense form informs him on the occurrence of a state of affairs in the remote past of another state of affairs. This may be illustrated by means of example (12) and (13). In example (12), emphasis is given to the fact that in a time anterior to the time in which Aeneas tells this story, Hector received several wounds.<sup>183</sup>

Example (12), 2.274 – 280

Ei mihi, qualis erat, quantum mutatus ab illo  
Hectore qui redit exuuias indutus Achilli  
uel Danaum Phrygios iaculatus puppibus ignis!  
squalentem barbam et concretos sanguine crinis  
uulneraque illa gerens, **quae circum plurima muros**  
**accepit patrios**, ultro flens ipse uidebar  
compellare uirum et maestus expromere uoces

Ah me, what aspect was his! How changed he was  
from that Hector who returns after donning the spoils  
of Achilles or hurling on Danaan ships the Phrygian  
fires – with ragged beard, with hair matted with blood  
and bearing those many wounds he received around  
his native walls. I dreamed I wept myself, healing him  
first, and uttering words of grief

If the state of affairs *accepit* would have been represented by means of a pluperfect tense form, using the time of death as a past orientation moment, much more emphasis would have been given to relation between the appearance of Hector before Aeneas eyes (*qualis erat*) and the time in which he got the wounds. Such emphasis is, indeed, given to the relation between *agebat* and *exciderat* in the example below.

<sup>182</sup> Cf. also *distulerant* in 8.643 (Fordyce 1977 ad locum): *haud procul inde citae Mettum in diuersa quadrigae/ distulerant (at tu dictis, Albane, maneres!)/ raptabatque uiri mendacis uiscera Tullus / per siluam, et sparsi rorabant sanguine uepres.* (transl.: *Not far from there, four-horse chariots, driven apart had torn Mettus asunder (but you, Alban, should have stood by your words!), and Tullus dragged the liar's body through the woods, and the brambles dripped with dew of blood.*)

<sup>183</sup> For the present tense form *redit* see §2.2. Similar examples of the perfect tense in an analepsis are *praedixit* in 3.713 and *potuere* in 12.544.



Example (13), 6.336 – 338

Ecce gubernator sese Palinurus agebat,  
qui Libyco nuper cursu, dum sidera seruat,  
*exciderat* puppi mediis effusus in undis.

Lo! There passed the helmlman, Palinurus, who of late,  
on the Libyan voyage, while he marked the stars, had  
fallen from the stern, flung forth in the midst of the  
waves.

The state of affairs *exciderat* is presented in its temporal relation to *agebat*, whereas a perfect tense form would have presented the state of affairs in relation to the base.

### 5.5 Directing Mode

Base	Time of narration	Reference time
Discourse Mode	<i>Report</i>	<i>Transposed Report</i>
	<i>Registering</i>	<i>Directing</i>
	<i>Narrative</i>	<i>Transposed Narrative</i>
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The directing mode is characterized by a simultaneous advancement of base, narrator and reference time. Present tense forms denote what happens in reference time, perfect tense forms describe what happened before reference time.

One could, therefore, say that the perfect tense in

the directing mode fulfills the function of the pluperfect tense in the narrative mode (Pinkster 1999:707, see §3.4). This does not mean, however, that the pluperfect never occurs in the directing mode, nor does it mean that pluperfect and perfect in such sequences are interchangeable. The pluperfect tense has its own specific function in the directing mode: it indicates anteriority to an orientation moment in the past of reference time. With respect to the advancement of reference time, the pluperfect tense in the directing mode is used mainly for frames (example (14)) and sometimes for stationary states of affairs (example (15)).

The pluperfect tense is used in the directing mode to indicate that a state of affairs is *anterior to a moment before* reference time – in accordance with its semantic value. This may be observed from example (14). Turnus, after lying in ambush for a long time, gives up and leaves the hills which are bound to be passed by Aeneas. The state of affairs expressed by means of the pluperfect tense form *exierat* is anterior to *tenebat*, which itself took place in the past of reference time.

Example (14), 11.901 – 905

ille furens (et saeua Iouis sic numina poscunt)  
deserit obsessos collis, nemora aspera linquit.  
uix e conspectu *exierat* campumque *tenebat*,  
cum pater Aeneas saltus ingressus apertos  
*exsuperat*que iugum silvaeque euadit opaca.

He, raging – and Jove's stern will so demands – quits  
the hills' ambush, and leaves the rough woodland.  
Scarce had he passed from view and reached the plain  
when father Aeneas, entering the unguarded pass,  
scales the ridge, and issues from the shady wood.

The imperfect tense form *tenebat* provides the past orientation moment for the pluperfect tense form *exierat*. Together, *exierat* and *tenebat* function as a *frame* (§1.1.1.1) for *exsuperat*. As *uix* indicates, the states of affairs follow each other in a quick pace and Turnus and Aeneas barely miss each other (cf. Mack 1978:47). A remarkable feature of this passage is that the narrator focuses on the location and not on one of the characters, as becomes clear from *e conspectu*. The narrator focuses on the location to emphasize how close Turnus and Aeneas were to meeting each other.

Another example in which the orientation moment in the past of reference time is made explicit by means of an imperfect tense form is given below. Here, Diana informs Opis about the childhood of Camilla and tells how her father needed to cross a river to escape from his pursuers. This river, the Amasenus, foamed over the summits of its banks, since a down-poor had burst from the clouds.

Example (15), 11.547 – 551

ecce fugae medio summis Amasenus abundans  
*spumabat* ripis, tantus se nubibus imber  
*ruperat*. ille innare parans infantis amore  
*tardatur* caroque oneri *timet*.

While they were still in mid-flight, the Amasenus  
 overflowed and foamed over the summit of its banks:  
 so great a down-pour had burst from the clouds. The  
 exile, about to swim the flood, is checked by love of  
 his child and fears for his precious burden.

The imperfect tense form *spumabat* lies in the past of reference time, expressed by the present tense form *tardatur* (see §4.6.1). The state of affairs *ruperat* happened before that of *spumabat*. The anteriority of *ruperat* to *spumabat* does not become clear from the tense usage alone, but also from common sense: there is a causal relation between an overflowing river and an earlier rainstorm. *Ruperat* adds information about what happened before the reference time introduced by *spumabat*. Therefore, it is a *stationary state of affairs*.

The pluperfect tense form *ruperat* follows (in the text!) the explicit formulation of the past orientation moment, i.e. *spumabat*. The example below shows that this order may also be reversed; the state of affairs *dixerat* does not only precede that of *impulit* on the time line, but it also precedes it in the text.

Example (16), 10.246 – 248

[speech of Cymodocea]

*dixerat* et dextra discedens *impulit* altam  
 haud ignara modi puppim: *fugit* illa per undas  
 ocior et iaculo et uentos aequante sagitta.

[Speech of Cymodocea]

She ended, and as she departed with her right hand she  
 drove the tall ship on, well knowing how; it speeds on  
 over the wave, fleetier than javelin and wind-swift  
 arrow.

The perfect tense form *impulit* functions as the past orientation moment to which *dixerat* is anterior. The state of affairs *impulit* itself is anterior to the present tense form *fugit*, which defines reference time.<sup>184</sup> In this example the order of the tense forms in the text reflects the chronological order of the events: first Cymodocea, a nymph, speaks to Aeneas, then she boosts his ship and at last the ship speeds over the sea. In such cases, the pluperfect tense form is a *frame*.

The narrator uses these three tense forms to indicate the feverish pace of the events. As usual at the end of a speech, the narrator shifts to the next reference time as soon as the character has finished speaking. The pluperfect *dixerat* introduces a reference time that is made explicit by means of the present tense form *fugit*. Therefore, *dixerat* is a frame for *fugit*. However, the state of affairs *fugit* does not follow that of *dixerat* immediately: the state of affairs *impulit* is, as it were, crammed in between. Since the narrator has already advanced to the reference time of *fugit*, he needs to describe the preceding states of affairs (*dicere* and *impellere*) from the point in time of *fugit*: first he gives the state of affairs which is two steps removed from the reference time (*dixerat*), then a state of affairs which is one step away from reference time (*impulit*) and at last this reference time is indicated by means of *fugit*. In other words, the usual time span between two reference times in this case contains an extra state of affairs, which has the narratological effect of an increase in tempo.<sup>185</sup>

Examples (14) – (16) show that the pluperfect tense may denote a *frame* or a *stationary state of affairs* in the directing mode, according to whether it precedes or follows the state of affairs that indicates the past orientation moment. As becomes clear from the

<sup>184</sup> Cf. 12.300: *et uenienti Ebyso plagamque ferenti /occupat os flammis: olli ingens barba reluxit /nidoremque ambusta dedit*. (transl.: *as Ebyses comes up and aims a blow he, dashes flames in his face: his mighty beard blazed up, and sent forth a smell of burning*.) (§3.4.2).

<sup>185</sup> Other instances of such a triplet of tense forms conveying the idea of speed are: 2.757.3; 3.008.5; 9.386.5; 10.401.5; 11.488.5; 11.489.5; 11.549.1; 11.903.4

table, the pluperfect tense form is most often used for frames, in which case it is used in the technique described under (16).

**Table 3: The pluperfect tense and the advancement of reference time in the directing mode (indicative)**

Frame	48
Advancing	0
Stationary	15
Total	63

The effect of the use of *framing* pluperfect tense forms is an increase of pace: as was illustrated in example (16) a threefold sequence of a pluperfect, past tense and present suggests that an extra state of affairs is put in the usual time span between two reference times. This increase of the pace is also suggested in the cases (an amount of 41) in which a pluperfect tense form is immediately followed by a present tense form. These sequences of a pluperfect and present tense are the subject of the next section.

### 5.5.1 No Explicit Indication of Past Orientation Moment

Whenever a pluperfect tense form is immediately followed by a present tense form, there is no explicit indication of the orientation moment. However, the state of affairs in the pluperfect tense is also in these cases anterior to a moment in the past of reference time, as may be observed from example (17). Aeneas and Achates are invisible since a cloud surrounds them. It is from within this cloud that Aeneas and Achates see their friends talk to Dido, after which Achates says to Aeneas that all seems safe. As soon as he has said this, the cloud parts. These last two states of affairs are represented by means of a pluperfect tense form (*fatus erat*) and a present tense form (*scindit*) respectively.

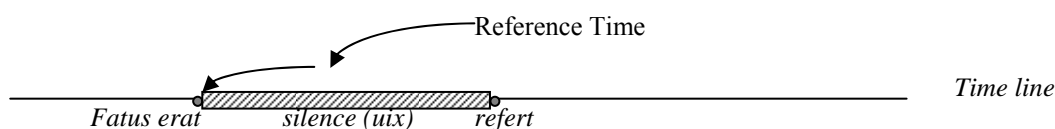
Example (17), 1.586 – 587

[speech Achates]

*Vix ea fatus erat, cum circumfusa repente  
scindit se nubes et in aethera purgat apertum.*

Scarce had he said this, when the encircling cloud  
suddenly parts and clears into open heaven.

The text does not provide an explicit orientation moment in the past of *scindit* to which the pluperfect tense form *fatus erat* is anterior. However, such a moment may be derived from this sequence. As in example (16) above, the narrator shifts to the next reference time when Achates has finished his speech, and this reference time is defined by *scindit*. However short it may be, there always is a time span between two reference times: just as in real life, time in narrative is a continuum and not a chain of points with nothing in between. It is such a time span which the narrator focuses on by means of *vix ea fatus erat*: these words describe the (very short) time span of silence in between Achates' talking and the tearing of the cloud. The actual speaking, the state of affairs *fari*, is anterior to the situation of silence, and this silence lies in the past of *scindit*: the state of affairs in the pluperfect is two, albeit very small, steps removed from reference time, as is illustrated in the figure below.



An alternative to describe *vix ea fatus erat* would have been the imperfect tense of a verb like *tacere*, or perhaps even the present tense form of this verb. This would have had the effect of a decrease of the pace of events: the state of silence would have been represented as taking up

a longer stretch of story time than *uix ea fatus erat* represents. In the sequence as it stands both the becoming silent and the resulting silence are crammed into the small time span between Achates' speech and the tearing of the cloud, as the becoming silent and the boosting of the ship were crammed into the time span between Cymodeoca's speech and the rush of the ship in example (16).<sup>186</sup>

This analysis is valid for all pluperfect tense forms in directed sequences which lack an explicit past orientation moment: it is, as it were, the state of affairs itself that implies the situation to which it is anterior. The clause *sol conscenderat* in the example below implies the situation of the sun positioned in the middle of the sky. The state of affairs *conscendere* has taken place before this position was taken up; the past orientation moment between the states of affairs *conscendere* and that of *uident* is the moment in which the sun *is* at its highest point.<sup>187</sup>

Example (18), 8.96 – 100

*sol medium caeli conscenderat igneus orbem*  
*cum muros arcemque procul ac rara domorum*  
*tecta uident,*

The fiery sun had scaled the mid arch of heaven, when  
at a distance they see the walls and a citadel,

Many instances of the verb form *dixerat* in the *Aeneid* can be explained in a similar way: whenever *dixerat* is followed by a present tense form, it refers to the state of silence after talking, and the state of affairs *dicere* is anterior to this state of silence.<sup>188</sup> The perfect tense form *dixit* is, of course, also used to conclude direct speech. Within the directing mode, the difference between the perfect *dixit* and the pluperfect *dixerat* is a subtle difference in emphasis. The narrator uses the perfect tense form *dixit* if he wants to state that the state of affairs itself is anterior to the reference time. The pluperfect *dixerat* implies that the *endpoint* of the state of affairs is anterior to the reference time. *Dixit* means that the speaking is finished in reference time, and *dixerat* means that the finishing of the speech already happened in reference time.

The above shows that a state of affairs expressed by the pluperfect tense is anterior to a past orientation moment, even though this past orientation moment is not always made explicit. The use of the pluperfect tense in the directing mode is, therefore, in accordance with its semantic value.

### 5.5.2 Complex Collocation of Pluperfect, Imperfect and Present Tense Forms

Some pluperfect tense forms are followed by imperfect tense forms, but – contrary to what one might expect at first sight – these imperfect tense forms do not function as the explicit formulation of the orientation moment in the past of reference time. The imperfect tense form *lustrabat* in the example below, for instance, does not provide the past orientation moment to which the state of affairs *dixerat* is anterior (this is example (27) from §4.6.1).

<sup>186</sup> Cf. Eden on 8.219 (*exarserat*): “The dactylic lightness of the pluperfect no doubt encouraged its use in epic poetry, and the use of the historical present is common in all literary forms to secure a vividness which the perfect does not have. Even so the tenses here were no doubt chosen for their sharp time-contrast; the pluperfect draws attention to the extreme rapidity of the action and the speed with which it gave way to the second.” It is in example (17) not the pluperfect tense form alone that conveys this dactylic lightness; it is the formula *uix ea fatus erat* which provides a swift start of the verse.

<sup>187</sup> The pluperfect of some verbs, for instance of *conscendere* in (18), implies the start of a past situation, resulting from the event (Kühner-Stegmann 1912: 1.II 138). In the *cum*-inversum construction this resulting situation functions like an imperfect tense form. See also §3.4.1 for a similar effect of the perfect tense of particular verbs.

<sup>188</sup> The verb form *dixerat* occurs 25 times in the *Aeneid*; 17 instances occur in directed sequences. The other 8 instances occur in narrated sequence, taking reference time as a past orientation moment (see below).

Example (19), 8.126 – 154

Tum regem Aeneas dictis adfatur amicis:

[speech Aeneas]

*Dixerat* Aeneas, ille os oculosque loquentis  
iamdudum et totum *lustrabat* lumine corpus.

tum sic pauca *refert*:

[speech Euander]

Then with friendly words Aeneas addresses the king:

[speech Euander]

Aeneas finished speaking. As he spoke, Evander's gaze had long scanned his face and eyes, and all his form; then thus briefly he replies:

[speech Euander]

Here, *dixerat* needs to be read in relation to the reference time of *refert*, in the way I explained above: it refers to the state of silence after the talking. The imperfect tense form also needs to be read in relation to *refert*: it means that in the past of *refert* Euander had been watching Aeneas for a long time (*iamdudum*), especially during the latter's speech, as the participle *loquentis* makes clear (Eden 1975). The states of affairs *dixerat* and *lustrabat* are not presented in relation to each other, but are both, individually, presented in relation to reference time. It is only in this analysis that we can interpret the imperfect tense form (correctly) as taking place during the speech of Aeneas; if it indicated the past orientation moment for *dixerat*, the speech of Aeneas would have been anterior to *lustrabat* which is obviously not the case.

Five cases of the pluperfect tense are similar to example (19), four of which are instances of *dixerat* as well.<sup>189</sup> The other instance is found in the sequence below, a difficult combination of the imperfect, pluperfect and present tense. In order to come to a satisfying interpretation of the sequence, I propose to read the pluperfect *extulerat* in the same way as *dixerat* in the example above.

Example (20), 2.254 – 259

et iam Argiua phalanx instructis nauibus *ibat*  
a Tenedo tacitae per amica silentia lunae  
litora nota petens, flammis cum regia puppis  
*extulerat* fatisque deum defensus iniquis  
inclusos utero Danaos et pinea furtim  
*laxat* claustra Sinon.

And now the Argive host, with marshalled ships, was moving from Tenedos, amid the friendly silence of the mute moon, seeking the well-known shores, when the royal galley had raised the beacon light – and Sinon, shielded by the gods' malign doom, stealthily sets free from the barriers of pine the Danaans shut within the womb.

The order of the events and situations in this sequence is in my opinion as follows: first, the Greeks are sailing towards Troy, then Agamemnon brings out a beacon flare (the Greeks are still sailing) and lastly Sinon opens the horse. This means that I do not consider *ibat* as the past orientation moment to which *extulerat* is anterior; such a reading would lead to the unsatisfactory reading that the flame was not meant for Sinon, but merely functioned as a sign to the fleet to sail out. Most commentators (Williams 1973; Conington 1963; Mackail 1930, cf. also Heinze 1915:23n1) propose to read *cum ... extulerat ...que ...laxat* as part of an inverted *cum*-clause and justly reject the idea that *flammis cum ... extulerat* functions as a temporal clause for *ibat*. Apart from the unsatisfactory interpretation the latter reading would produce, the positioning of *cum*-clauses in the *Aeneid* is a reason to assume that this is an inverted *cum*-clause: apart from inverted *cum*-clauses, almost all *cum*-clauses are positioned before the main clause in the *Aeneid*.<sup>190</sup>

The pluperfect and the imperfect tense form in this sequence are not presented in relation to each other. Rather, we should interpret both *extulerat* and *ibat* in a separate relation

<sup>189</sup> Apart from the given example these are 4.238; 4.331; 8.520 and 11.132.

<sup>190</sup> The total sum of *cum*-clauses in the *Aeneid* is 113. The amount of *cum*-clauses preceding the main clause is 36, that of following the main clause is 77, 12 of which are combined with a subjunctive. A *cum*-clause following the main clause is usually a *cum*-inversum construction (51 occurrences, including the one above), or it stands in a simile (10 occurrences). There are four exceptions: 7.39; 7.603; 10.503; 10.509. In these cases the *cum*-clause provides a time frame for the main clause which is different from reference time.

to *laxat*. The imperfect tense indicates a situation lying in the past of *laxat* and the state of affairs expressed by the pluperfect tense is anterior to another moment in the past of *laxat*. I would like to follow Mackail (1930), who states that the past orientation moment for *extulerat* is the (implicit) moment of Sinon seeing the flame, or as he puts it: “the accuracy of the change of tense from *extulerat* to *laxat* should not escape notice. The flares had been sent from the flag-ship, Sinon has seen them, and he now unbars the horse.”

In summary, the narrator of the *Aeneid* uses the pluperfect tense in the directing mode to present states of affairs that are not immediately anterior to reference time, but which did take place in its recent past. A pluperfect tense in the directing mode suggests that a state of affairs and a past orientation moment for this state of affairs are crammed in between two reference times, hence creating an effect of speed.

### 5.6 Description Mode and Transposed Description Mode

Base	Time of narration	Reference time
Discourse Mode	<i>Report</i>	<i>Transposed Report</i>
	<i>Registering</i>	<i>Directing</i>
	<i>Narrative</i>	<i>Transposed Narrative</i>
	<i>Description</i>	<i>Transposed Description</i>

The description mode is characterized by spatial progression in stead of progression of time: the narrator takes us along the features of an object in the story world. Descriptions can take a base in the time of narration and in reference time.

The pluperfect tense does not occur often in those descriptions which take a base in the time of narration. The most important tense for such past tense descriptions is the imperfect tense. As a matter of fact, the pluperfect tense occurs only once in a description in the *Aeneid*. The pluperfect tense *complerant* occurs in a description of the forest in which Euryalus has lost his way.<sup>191</sup>

Example (21), 9.381 – 385

silua fuit late dumis atque ilice nigra  
horrida, quam densi *complerant* undique sentes;  
rara per occultos *lucebat* semita callis  
Euryalum tenebrae ramorum onerosaque praeda  
impediunt, fallitque timor regione uiarum.

The forest spread wide with thickets and dark ilex;  
dense briars filled it on every side; here and there the  
path glimmered through the hidden glades. Euryalus is  
hampered by the shadowy branches and the burden of  
his spoil, and fear misleads him in the line of the paths.

The state of affairs of the filling of the forest with briars on every side happened before the reference time with which *lucebat* is contemporaneous. This state of affairs has resulted in a situation: “dense briars filled it on every side”, as Fairclough translates.

The pluperfect tense occurs slightly more often in descriptions that take a base in reference time, but still only four times. These transposed descriptions are all dynamic descriptions, which means that they are characterized by some kind of movement (dynamism). Some transposed descriptions contain imperfect tense forms to indicate that the state of affairs had been going on before the narrator started his description (§4.7). If a state of affairs happened even before that moment, the pluperfect tense is used. The pluperfect tense occurs, for instance, in the focalized description of the cave of the Cyclopes in book 8. Vulcanus enters the cave (*descendit*) and the imperfect tense forms both describe what he sees and give the information that these states of affairs had been going on before Vulcanus entered.

<sup>191</sup> The forest is introduced into the story with a reported clause. The description of the forest is a return from the report mode to the directing of the events (§8.4).

Example (22), 8.423 – 432

hoc tunc ignipotens caelo *descendit* ab alto.  
ferrum exercebant uasto Cyclopes in antro,  
Brontesque Steropesque et nudus membra Pyragmon.  
his informatum manibus iam parte *polita*  
fulmen *erat*, toto genitor quae plurima caelo  
deicit in terras, pars imperfecta manebat.  
tris imbris torti radios, tris nubis aquosae  
*addiderant*, rutuli tris ignis et alitis Austri.  
fulgores nunc terrificos sonitumque metumque  
miscebant operi flammisque sequacibus iras.

To it the Lord of Fire then came down from high  
heaven. In the cast cave the Cyclopes were forging  
iron – Brontes and Steropes and bare-limbed  
Pyracmon. They had a thunderbolt, which their hands  
had shaped, like the many that the Father hurls down  
from all over heaven upon earth, in part already  
polished, while part remained unfinished. Three shafts  
of twisted hail they had added to it, three of watery  
cloud, three of ruddy flame and the winged South  
Wind; now they were blending into the work terrifying  
flashes, noise, and fear, and wrath with pursuing  
flames.

The pluperfect tense forms *polita erat* and *addiderant* denote, like *complerant* above (example (14)), that the states of affairs represented by these verb forms took place before the Cyclopes started their actions represented by the imperfect tense forms.<sup>192</sup> The imperfect tense forms in this description seem to take a base in reference time, and that is why we may assume that the pluperfect tense forms take reference time as their base as well.

### 5.7 The Pluperfect Subjunctive

The most striking feature of the use of the pluperfect subjunctive in the *Aeneid* is how it is *not* used: it is not used in *cum*-clauses to give a temporal setting of the scene to come.<sup>193</sup>

According to Williams (1960 on 5.42) “the epic poet avoids *cum* with the pluperfect subjunctive even when it was metrically tractable, presumably because of its extreme frequency in prose” (cf. Axelson 1945:87). Instead, the narrator of the *Aeneid* uses the *postquam* or *ut* with a perfect tense form which indicates a base in reference time. In this way, he maintains the idea of directing the events as they take place (or have just taken place) on stage. A *cum*-clause evokes the idea of a narrator, or even of a historiographer, who gives the setting for a certain scene *in the past*, and does not, therefore, correspond with the idea that the narrator is presenting events and situations that are going on ‘live’ on stage.<sup>194</sup>

As a result, the pluperfect subjunctive is relatively infrequent in the *Aeneid*: outside direct speech and indirect speech there are only 18 occurrences.<sup>195</sup> These all represent counterfactual states of affairs, which means that they did not happen, although there is some reason to believe (and to say) that they might have happened. The reason for telling that something did not happen but might have happened is, in the case of the pluperfect subjunctive, usually to express that the course of ‘history’ might have been different - if only fate had wanted it to be (cf. De Jong 1987:81). The pluperfect subjunctives in the sequence below express, for instance, how near Turnus was to victory, if only he would have reacted strategically to his situation instead of letting himself get carried away by *furor*.

Example (23), 9.756 – 759

Diffugiunt uersi trepida formidine Troes,  
*et si continuo uictorem ea cura subisset,*  
*rumpere claustra manu sociosque immittere portis,*

The Trojans turn and scatter in hasty terror; and, if at  
once the victor had taken thought to burst the bars by  
force and let in his comrades at the gates, that day

<sup>192</sup> The two other pluperfect tense forms in transposed dynamic descriptions are found at 11.210 and 11.776.

<sup>193</sup> Also the imperfect subjunctive is not used often in the *Aeneid* in a temporal *cum*-clause. Such imperfect subjunctives never indicate the ‘main’ reference time, but always refer to another time. They are found at 1.651; 2.113; 3.51; 3.625ff; 3.712; 4.410; 4.453; 4.461; 5.597; 5.805; 7.61; 7.495; 7.735; 8.213; 9.361; 10.568 and 11.540.

<sup>194</sup> Livy uses, in the corpus described in chapter 9, 63 pluperfect subjunctives outside (in)direct speech, of which 42 occur in a *cum*-clause (cf. also Kühner-Stegmann 1912: 2.II 343).

<sup>195</sup> Instances of the pluperfect subjunctive in indirect thought are found in: 2.132; 2.752; 5.621; 8.205; 8.323.

*ultimus ille dies bello gentique fuisset.*  
sed furor ardentem caedisque insana cupido  
egit in aduersos.

would have been the last for the war and the nation.  
But rage and the mad lust of slaughter drove him in fury  
on the enemy facing him...

The narrator here uses the technique of the counterfactual both to stress the extent of the danger and to characterize Turnus. He contrasts *cura* and *uictorem* in the counterfactual clause with Turnus' *furor*, *cupido* and *ardentem* in the story world, thus emphasizing that Turnus cannot control himself.

A specific type of counterfactuals is the so-called *if-not* situation (De Jong 1987: 68ff). A state of affairs, either in the subjunctive or the indicative, is followed by a *ni*-clause which cancels, as it were, the interpretation that the first state of affairs did occur. The narrator of the *Aeneid* uses the pluperfect four times in this construction, in three of which the first state of affairs is expressed by means of an indicative verb form, like in the example below.<sup>196</sup> Euander has told Aeneas that he will send Pallas with him to fight against the Italians, and the imperfect tense forms *tenebant* and *putabant* indicate the reactions of Aeneas and Achates, or at least their presumed reactions, if Venus had not given a sign, as becomes clear from the next verse.

Example (24), 8.520 – 523

Vix ea fatus erat, defixique ora *tenebant*  
Aeneas Anchisiades et fidus Achates,  
multaque dura suo tristi cum corde *putabant*,  
ni signum caelo Cytherea *dedisset* aperto.

Scarce had he ended; and Aeneas son of Anchises and  
faithful Achates, holding their eyes downcast, would  
long have mused on many a trouble in their own sad  
hearts, had not Cythera's queen granted a sign from  
the cloudless sky.

The mood of counterfactuality is here used to express the state of affairs that actually does take place, whereas the factual mood is used to express the state of affairs that did not take place, or was interrupted.<sup>197</sup> By this reversed use of the moods the narrator expresses the likeliness of Aeneas' and Achates' reaction on the one hand, and the unexpectedness of the given sign on the other.

On the whole, the pluperfect subjunctive in the *Aeneid* is used for, usually dramatic, interventions of the narrator in which he expresses alternative possibilities of the course of events.

## 5.8 Conclusion

A state of affairs expressed by a pluperfect tense form is anterior to a moment in the past of the base. The pluperfect indicative in the *Aeneid* often indicates that a state of affairs did not take place on the time line of the current episode, but that it took place long before that episode. The base is in these 76 cases of *analepsis* indeterminable and even seems irrelevant. These pluperfect tense forms give narrated information and are, therefore, part of the narrative mode. The other 105 instances of the pluperfect tense indicative occur in the directing mode, the narrative mode, the description mode and the report mode.

The pluperfect indicative is used in the description mode to indicate a state of affairs that is anterior to reference time. The report mode contains a few pluperfect tense forms indicating states of affairs that are anterior to an orientation moment other than reference time. The tense is used in the directing mode to represent states of affairs that are anterior to an implicit or explicit orientation moment in the past of reference time.

<sup>196</sup> The other cases are: 5.234, which contains subjunctives in both clauses; 6.361; 2.54 (example (3) above; in this case the negative clause precedes the positive clause).

<sup>197</sup> Fordyce (1977): "He had just spoken and with set faces they were pondering deeply (and would have continued so) had not Venus given a sign."



The interpretations of the pluperfect indicative are given in the overview below.

**Intepretations of the pluperfect tense**

	<i>Base in Time of Narration (TofN)</i>		<i>Base in Reference Time (RT)</i>	
	<i>Interpretation of pluperfect tense</i>		<i>Interpretation of pluperfect tense</i>	
<i>Report mode</i>	Anterior to explicit moment in past of TofN (§5.2)	5	Anterior to explicit moment in past of RT (§5.4n180)	3
<i>Registering mode</i> – <i>Directing mode</i>			Anterior to moment in recent past of RT (§5.5)	63
<i>Narrative mode</i>	Anterior to RT (§5.3)	104		
<i>Description mode</i>	Anterior to RT, resulting situation in RT (§5.6)	1	Anterior to moment before RT, resulting situation in past of RT (§5.6)	4

In this chapter I also discussed the pluperfect subjunctive. The pluperfect subjunctive is used for counterfactual states of affairs in the *Aeneid*, and the narrator especially uses it to imagine or refer to an alternative course of his story.